

16th September 2020



SUPPORTING
CONNECTING
INFLUENCING

Freelance Researcher/Advisor

Role	To research and advise on how to implement change which addresses diversity, inclusion and representation - through the lens of racism - across an organisation's workforce, programming, governance and engagement with children and young people
Period of engagement:	October 2020 to December 2020
Fee available	£4,200 plus reasonable travel expenses
Estimated No. Days	In the region of 14 days
Location	Working at home, with regular online and/or face to face meetings with the Music Mark team and London Region Membership Committee Members

Introduction:

The UK Association for Music Education – Music Mark is a Membership organisation for the Music Education sector. We provide our Members and Corporate Partners with support, connect them with each other through training and events, and work hard to influence policy makers on their behalf.

Our vision is for excellent musical learning in and out of school, for all children and young people, which inspires and enriches their lives. We plan to achieve that as a company and registered charity through our mission – supporting, connecting and influencing in pursuit of a high quality, diverse, inclusive music education for all children and young people.

Our recent strategy identified 8 key themes for our work going forward:

1. Membership
2. Influencing and informing policy and practice
3. Professional development
4. Schools
5. UK
6. Music Education in England
7. Governance
8. Financial resilience

Music Mark facilitates sub-groups of its Membership to meet and discuss on a regular basis, including 9 Regional groups of Music Services and Hub Lead Organisations based on the English governmental regions, as well as running larger events such as 'Big Meets', Summits and our Annual Conference (20th November 2020).

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Role Brief:

Music Mark is looking for a freelance consultant or consultancy firm to work with the CEO and Music Mark Members in the London region to research and advise on how to implement change which addresses diversity, inclusion and representation - through the lens of racism - across an organisation's workforce, programming, governance and engagement with children and young people.

The work will have two key strands:

Strand 1:

Following the discussions of a group of Music Services and Hub Lead Organisations in Greater London, it was agreed that some research should be done to identify how Music Services and other music education organisations might address unconscious bias and instigate real change to become more inclusive, diverse and representative in their work with and for children and young people.

The researcher/advisor will take the initial discussion document (see Appendix) prepared by a sub-group of the Greater London Music Services and Hub Lead Organisations to plan and implement a piece of research which will result in clear guidance for how these organisations (and their colleagues across the UK) might challenge unconscious bias and systemic and structural racism in the management and delivery of music education and education more broadly.

Strand 2:

In addition to the focussed research work linked to the Greater London Region's 'Diversity, Representation Action' agenda (see Appendix), the researcher/advisor will also work with Music Mark to consider how as a Membership Organisation it can better act as an advocate for diversity, inclusion and representation - through the lens of racism - within the music education sector to its Members and more broadly. This work will include reviewing Music Mark's activities and governance, preparing resources and/or guidance for the Membership, and consideration of the possibility of developing a national advisory group.

Regular discussion with the CEO and London Regional Rep will help to best use the limited consultancy time available to Music Mark through this appointment.

How to apply:

Please send a CV and proposal explaining how you would approach the brief and the skills you can bring to this consultancy work to bridget.whyte@musicmark.org.uk. Please keep your proposal to no more than two pages. Both the CV and Proposal should be submitted as attachments to your email, ideally as PDFs.

Closing Date: Wednesday 23rd September 2020 at 5pm

Interviews: Will be held virtually using Zoom in the week starting 28th September 2020 (*Date/time will depend on availability of all those to be involved in the interviews*).

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Appendix

London Music Mark: Diversity, Representation, Action

Terms of Reference, Purpose, Principles and Project Action Plan

TERMS OF REFERENCE

Purpose

We have a unique opportunity to:

- Challenge unconscious bias, and systemic and structural racism in music education, and education more broadly
- Challenge white fragility, white maternalism and paternalism, through understanding about and addressing these issues
- Drive a movement for change across education, music education and the music industry more broadly
- Create a safe and braver space to facilitate discussions that address nervousness around speaking about and discussing the key challenges
- Address issues of equality vs equity in music education
- Recognise inter-sectionality between issues around racism; and racial and ethnic inequalities; and class, disability, gender and sexuality
- Recognise that efforts must go beyond tokenism and work towards fundamental, embedded and lasting change
- Diversify progression routes in the music industry and music education professions; pilot programmes that serve to diversify
- Work to ensure that our workforce is reflective of the community we serve. That people from ***all** backgrounds see themselves represented in the profession, and have positive role models and sources of inspiration and aspiration **NB: terminology needs to be part of the discussion but semantics should not detract from the issue at hand (see the article [HERE](#) for more discussion)*
- Create new opportunities for more diverse management within Music Hubs (e.g. mentoring programmes, youth ambassadors' programmes, and more)
- Learn from the use of positive/affirmative action policies, such as The Rooney Law (*NFL policy requiring diverse candidates to be interviewed for head coaching and senior NFL jobs*)
- Overcome barriers to engagement for diverse communities and ensure that our pupils are representative of the communities we serve
- Celebrate the musical diversity of the UK and our specific locale on a local and national level with the support of Music Mark, ACE etc
- Utilise data to track progress, monitor impact and report on impact of specific areas of work listed above that come as a result of this focus group
- Learn from existing models of good practise (such as the South West London MEH's '*Divers-o-tool*')

Principles

- We will embrace discomfort otherwise we won't learn anything and see the need for change
- We will not be afraid to acknowledge and confront our own prejudices and failings
- **All** voices are crucial to this discussion and we must learn from the experiences and prejudice endured by many people in our society
- We will be action-focused
- We cannot do everything ourselves, but we can be leaders. We should not wait for funders, schools to ask what we're doing to respond to the issues/events. We are ambitious and believe that the music education sector can lead the way in how the arts/cultural/education world responds.
- We will work in partnership to instigate real sector-wide change.

- True Equality, Diversity and Inclusion in the sector is a goal we will strive for. The underlying principles around this subject are constantly evolving as society evolves and we will evolve within it.
- Boldness, courage, confidence and a sense of real purpose is needed, and risks will need to be taken to upset the status quo
- Equity is needed to create real change. Equality of opportunity is not enough when some young people and professionals are starting from a point of significant disadvantage.
- A non-racist stance is not enough, we commit to a proactive, actively anti-racist stance:

Summary of what is being proposed across London MEHs

We want to change and/or make positive impact on four key strands, with equity as the golden thread:

1. Governance (Leadership and oversight groups)
2. Workforce
3. Children and Young People
4. Programming (Curriculum & Content – with Youth Voice embedded)

PROGRAMME PLAN

It is proposed that a long-term, ground-breaking action-research programme is undertaken across London to instigate real-change. This programme will be focused on MEHs in London, but will work closely with other Music Education Hubs, Arts Council England, DfE, and any other interested funders, organisations or individual parties. Lessons learned will be shared and impact nationally. Steps to take:

- Look at the changes we can all implement now on our own local level
- Enter a 1st stage of research development (Music Mark to fund)
- Enter a 2nd stage using data from stage 1 to apply to bigger funds (London MEHs to match-fund for bigger funding application)
- Roll out focused activity for significant change

Scope / Key Strands

Strand 1 - Governance (Leadership and oversight groups)

- Agree and design training for management staff, Boards and Trustees how policies and procedures can remove barriers to employment and progression for underrepresented groups, (e.g. through changed recruitment processes)
- Proactively recruit board members that represent the community being served
- Create an organisational culture with Equality, Diversity and Inclusion at its heart
- Compile, develop, produce and disseminate sector-specific guidance and research
- Utilise local partner organisations to reach new communities and improve workforce diversity
- Utilise Equality Impact Assessments and other tools to hold ourselves and our organisations to account

Strand 2- Workforce

- Agree the use of appropriate and inclusive language in music education contexts. A youth ambassadors' group could help with the discussions around this.
- Design and deliver training for existing music tutors on use of the nature of the challenge, and how to manage unconscious bias in the classroom, etc
- Support schools with changing the curriculum (CPD, teacher development)
- Amplify existing diverse voices within Hubs and schools
- Create a network for music specialists from underrepresented communities across Hubs/schools
- Design and deliver action-focused sector conferences/events
- Utilise internal and external data sets to track progress

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- Actively engage youth voice and community engagement to support these aims
- Create a long-term inter-Hub mentor scheme to attract and develop diverse music tutors, teachers and leaders of the future. There may be synergy with the Routes into Teaching programme (led by MusicNet East), and a programme currently in development by Sound Connections.

Strand 3 - Children and Young People

- Actively engage with children and young people (CYP) who do not currently take part in MEH activity to explore barriers to participation
- Create MEH pathways for CYP who attend Alternative Provision settings; attend Youth Clubs; and/or who are Elective Home Educated; and those CYP with Special/Additional Education Needs
- Ensure that equity for CYP is the golden thread that runs through all programmes.

Strand 4 - Programming (Curriculum & Content – with Youth Voice embedded)

- Agree, and challenge, the use of appropriate music education resources, material and content to diversify the curriculum; coupled with researching and refreshing the curriculum content to better reflect a diverse range of musics from different cultural contexts
- Consult with workforce, students, and the community to establish a true sense of ownership via regular network meetings
- Ensure a strong youth voice element to ensure that young people have a say in what their music education looks like and can feel empowered to better reflect their own identity within this
- Create Hub programmes that are more diverse and reflective (e.g. changing the nature of ‘ensembles’; diversification of instrument-hire schemes etc)
- Develop meaningful links with positive role models in the music industry who affirm representation
- Ensure that partnership working meets the needs of appropriate programming of activity

Timeline

- **STAGE 1- research and development** (maximum 3 months)
- **STAGE 2- initiatives piloted, longer-term funding sought** (maximum 6 months)
- **STAGE 3- full programme operational** (lasting 2-3 years)
- **STAGE 4- evaluation, dissemination of learning, legacy** (maximum 6 months)

Funding

Once the sector recovers from the impact of Covid-19 (which is the focus of most public and private funding pots right now), it is anticipated that initiatives which strive to progress Equality, Diversity and Inclusion will be a major focus of funders, as well as the professional development of individuals in a way which encourage sociality mobility and an entrepreneurial spirit.

In order to achieve Stages 2-4, we anticipate that **all** London MEHs financially contribute so that we can work together as a region. It is proposed that each MEH pays according to their Music Mark payment banding. This will be either £150, £200, £250 or £300. If all 30 MEHs in London agree, this will raise £6,850 to use as match-funding.

We also must acknowledge that MEHs should be doing this work as part of their core funding, so it is imperative that any raised funds are addressing additional aspects of our work.

Structure, responsibilities and commitments

- This group is ‘owned’ and self-governed by a group of London Music Education Hubs
- All the Hubs involved must make a genuine commitment to advancing principles expressed in this document and will hold each other to account against these pledges
- Hubs will bring in specialist individuals and organisations to support the work, to ensure a range of opinions, effective rigour and objectivity, and that -crucially- **all** voices are heard

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- In the longer term it is likely that some external (i.e. non-Hub) organisation or organisations will play a key role in training, research and consultancy. But to ensure that change is deep-rooted and sustainable, this project needs to be 'owned' and led by Music Education Hubs.
- It is crucial that each Hub responds in their own way as everyone will be at a different stage on this journey, and the communities we serve are varied.
- However, there are joint challenges we face as a region, and nationally, and which we may struggle to solve ourselves.
- Therefore, it is proposed that some elements of this programme are **local** (i.e. Borough or sub-region-specific); some **regional** (i.e. London-wide), some **national**.
- Music Mark will play a key role in helping us link into national discussions and disseminate learning.

One model to consider

It is suggested that a replicable partnership structure may be the MusicNet East model. As part of an Alliance for a Musically Inclusive England (formerly known as Youth Music Fund C), MusicNet is led by Hertfordshire Music Service, who hold the funds and oversee reporting and accountability to the fundholder. 3 other Hubs (Cambridgeshire, Essex, Norfolk) are key delivery partners in the action/research project. But the learning is disseminated further through a national working group comprising Hubs from around the country. And through AMIE, MusicNet East feeds into wider sector discussions and developments.

For example, one London Music Hub could be the lead organisation/fundholder on behalf of London Hubs as the core group. Alternately Music Mark could be the lead organisation/fundholder. The key thing is that the wider project will feed into national discussions through various forums.

Appendix A: REFERENCE GROUP

A sub-group of London Heads of MEHs led the formation of a small reference Group, titled 'Diversity, Representation, Action' in order to directly discuss how to shape a positive response to issues of racism in music education. The membership of this group is:

- Graeme Smith, Croydon Music and Arts
- James Thomas, Hackney Music
- Stuart Whatmore, Tri-borough Music Hub
- Laura Baugh, Royal Borough of Greenwich Music Hub
- Segun Lee-French, Music Education Islington/Islington Council
- Mirjam James, Music Education Islington/Guildhall School of Music and Drama.
- David Austin, Waltham Forest Music Education Hub
- Wendy Kemp, Enfield Music Service
- Charly Richardson, Lewisham Music
- Oonagh Barry, Hounslow Music Service
- Yogesh Dattani, Ealing Music Service

Appendix B: BACKGROUND AND CONTEXT

As is generally the case with arts and cultural organisations in the UK, music education (and specifically Music Education Hubs) has a significant way to go in terms of embedding real changes in relation to Equality, Diversity and Inclusion (EDI).

Historically the reach of music education could be seen as too narrow and homogenous, with effective representation of young people from diverse socio-economic backgrounds and ethnic identities a particular issue. GCSE/A Level data also shows different groups of pupils achieving (or not) at this level over time.

The National Plan for Music Education, and the Music Education Hubs it created, has made great progress - amongst other things- with regards to diversifying musical progression routes, effectively utilising local

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partnerships effectively, and reaching new audiences. However, many Hubs still talk about their workforce and pupils still not being fully representative and reflective of the diverse communities they serve.

In the Spring and Summer of 2020, as Hubs reeled from the devastating effects of the Covid-19 pandemic, massive and prolonged protests challenging severe police brutality and racial injustice in the USA sprung up around after the death of George Floyd in Minneapolis, killed by a police officer who knelt on his neck for almost 8 minutes. His words, *"I can't breathe"*, were one of the slogans chanted by protestors led by the Black Lives Matter movement in a spontaneous response to Floyd's death which quickly spread.

Black Lives Matter as a movement and protests against police violence and systemic racial injustice are nothing new. However, the size of the protests in the USA - coupled with the fact that the multi-racial crowds strongly suggested support was becoming mainstream and not just centred in African-American communities- can be seen as a tipping point in race relations in the USA. Sustained protests across dozens of cities are ongoing even months later, in what has fast become the largest civil rights movement since the 1960s. Furthermore, Floyd's death has provoked an outpouring of support globally, with protests happening in Poland, Denmark, Germany, France, Australia, Korea, the UK and beyond. Such a global response to racial injustice in the USA is unprecedented and represents real momentum for change.

But of course, these issues are not unique to the USA. Protestors in the UK quickly pointed to everything from deaths of black people in police custody; deaths of black women during childbirth; the Windrush scandal; employment and healthcare inequalities within marginalised communities; and the history of colonialism and empire to evidence of systemic racism and social justice failures in our society. Indeed, Covid-19 itself has highlighted the disproportionate level of diverse people working in 'frontline', low-paid work. This, alongside health inequalities, over-crowding and poverty, has meant that the average risk of dying in hospital in the UK from Covid-19 is 2-3 times higher for individuals from marginalised communities.

Furthermore, after the toppling of notorious slaver Edward Colston in Bristol by Black Lives Matter activists, statues of individuals with links to the slave trade or other questionable colonial practices have started coming down across the UK (with confederate statues and flags being a target for protestors in the USA). Sadiq Khan, Mayor of London, has even set up a commission to review London's statues. Crucially, as well as examining statues which should come down, it will also review what new statues we should have to ensure that the capital's monuments reflect its diversity.

This movement has put the spotlight on a cultural reckoning in the UK, a country with a long history of modern-day racial strife, with a range of voices now being heard. Longstanding, systemic issues related to centuries of imperialism, colonialism and our key role in the slave trade and the spread of white supremacist ideology are being laid bare. And the failings of the education system to embrace cultural diversity have been bought into the mix, with organisations like [The Black Curriculum](#) pushing for an education system which celebrates Black British History and gives a more nuanced and honest account of the horrific realities of British Colonialism.

Music education is also in scope, for example the revelation that 98.8% of pieces on the latest ABRSM syllabus were written by white people**. The music industry has seen black artists speaking out about their own experiences of discrimination, pledging support (such as Stormzy's donation of £10 million towards Black British causes, now matched by Children in Need) and established white artists like the Black Madonna, Lady Antebellum, Joey Negro and Dixie Chicks changing their names.

In the midst of an unprecedented level of mutual support and sharing across Music Education Hubs in response to the Covid-19 crisis, issues about our individual and collective response to the Black Lives Matter protests and the public discourse surrounding it quickly came into clear focus.

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A number of particularly interested London Music Education Hubs created a reference sub-group from the London Music Education Hub network (convened by Music Mark and currently chaired by Stuart Whatmore, Head of the Tri-Borough Music Hub). After some discussion, the group was given the working title of *London MM Reference Group: Diversity, Representation, Action* – (this may be subject to change).

This group has been supported by Rosie Lowe and Bridget Whyte from Music Mark, and discussions with other interested parties such as Jennifer Raven and Abi D'Amore (Sound Connections), Nate Holder (Musician, Author and Speaker), Sharon Jagdev Powell (Leicester-Shire Music Service), Dan Somogyi (Bournemouth, Christchurch & Poole Music Hub), and Samantha Spence (Ealing Music Hub).

FURTHER READING

- <https://www.ucl.ac.uk/health-informatics/news/2020/may/bame-groups-two-three-times-more-likely-die-covid-19-general-population>
- <https://www.classicfm.com/music-news/abrsms-urged-include-black-bame-composers-exam-syllabus/>
- <https://www.acevo.org.uk/reports/home-truths/>
- https://docs.google.com/document/d/18wcPacmMhICb3cFk2jEhg5e_ITs9uSYzpBqse_SbeU8/edit
- <https://incarts.uk/>

DOCUMENT AUTHORS

This document has been created through the input of many valued colleagues from the London Reference group. Special thanks go to Charly Richardson (CEO Lewisham Music) for the initial first draft and pulling the key strands together. It is a shared document created by all colleagues across London Music Education Hubs and edited by Stuart Whatmore (Head Tri-borough Music Hub; and London Regional Representative for Music Mark).

September 2020